## THE OPERA SEASON

A LETTER FROM COLONEL MAPLESON.

Interesting Details Concerning the Approaching Musical Events-Music at Home and Abroad.

ITALIAN VERSUS GERMAN MUSIC.

TO THE EDITOR OF THE HERALD:-I read with great astonishment of an interview supposed to have taken place between myself and a reporter of a morning paper of Sunday last. I desire to say that from the time I left London until my arrival in this city I have had no communion, to my knowledge, with any reporter what-

ever. You can therefore readily understand my astonishment when on the steamer proceeding up the bay I received a copy of the paper from one of the customs officers containing a full report of the al-leged interview. Disliking to be misrepresented, I beg leave to make this statement. I am, sir, your obedient servant

AN INTERVIEW WITH COLONEL MAPLESON. A reporter of the Herald yesterday found Mr.
Mapleson at his residence, in Fourteenth street, a
few moments after his consultation with Messrs.
August Belmont, Musgrave, Brown, Loroy and other gentlemen connected with the directory of the Academy of Music. Judging from his manner the acanemy of music. Surging from his hands the conference was in every way satisfactory and none but pleasant traces of whatever discussion had taken place were present on his comely English features.

Without indicating the details of the conversation,

Mr. Mapleson stated generally that the gentlemen ed, and indeed all with whom he had come in contact who have anything to do with the Academy, had expressed a desire to co-operate with him in the most generous way, and that he felt greatly encouraged by their proposed action. They had already made many improvements and only a few unimportant matters remained to be attended to.

In reference to Mr. Maretzek Mr. Mapleson took occasion to utter some very complimentary lan-guage. While he had not heard the new opera of epy Hollow" he regarded his brother impresario as a distinguished artist and one whose long service to the public was entitled to the highest reward. Both England and America, however, were, in his judgment, not yet prepared to accept English opers, unless presented with an ensemble equally good with that which attends the presentation of Italian opera, and even then its success would be a matter of grave

that which attends the presentation of Italian opera, and even then its success would be a matter of grave doubt.

The writer made an inquiry whether speculators would be countenanced during the present season.

"Neither directly nor indirectly if I can help it," was the emphatic reply. "I have heard several ugly rumors since my arrival which I intend to investigate, and you may assure the Hranzho that if there is anything wrong in the premises it shall be rectified. There are many prominent ladies and gentlemen who are anxious to obtain seats, but I am informed that the best boxes in the Academy have already been disposed of. For the purpose of preventing speculation and controlling my own affairs I have determined to open an extra box office in the portion, which will increase the accommodations of the patrons of the opens and leave no excuse for a sidewalk traffic. By the way," remarked Mr. Mapleson, twirling his whiskers in a comical manner, "I observe that the Hranzho in its editorial insinuates that I am only a "brevet" colonel. It may be an empty honor in this country, but if you will refer to this volume (producing a bulky book) and to those general orders you will observe that the Duke of Westminster, Lord Ranalagh, Lord Bury, the Marquis of Donegal and myself are commanders in our metropolitan forces. I have one colonel, two majors and thirty-eight officers under me. In the field manned numbered 4,000 men. When I mention the fact—and I do so without any spirit of egotism—that I have been in the service since 1868, and occupy a position equivalent to that of many of your general officers, you will understand that I have something more than a "brevet" rank. However, I am in America only as an operatic manager—only that and nothing more."

It was near the hour of dinner, and two or three guests of Colonel Mapleson being in waiting, the

It was near the hour of dinner, and two or three quests of Colonel Mapleson being in waiting, the writer was reluctantly compelled to terminate his

"Was the amount of rent paid by Mr. Maretzek so high as to bring about his failure?"

'On the contrary, I think it was very low indeed. than he would have had to pay for any other first rate house holding 1,000 people less than the Academy does. The fact is people mistake our positions as directors of the Academy. We do not pre-tend to carry it on as a charitable institution, but are simply trustees for the owners and are trying to do the best for the shareholders and the interests of art. Why, of this \$150 probably \$50 goes for gas.

The running expenses of the Academy are \$25,000 a
year, and the gross rental per annum does not exced \$30,000."

"So that the shareholders' profit is represented
solely by their free admission?"

"So that the shareholders prout is represented solely by their free admission?"
"Exactly, but there is not much in that when you consider that the interest on our investment is more than the seats would cost us. A box costs say \$4,000.
Now the interest on that amount at seven per cent is \$500, while you could buy a box for less than that

than the seats would cost us. A box costs say \$3,000. Now the interest on that amount at seven per cent is \$500, while you could buy a box for less than that even from the speculators."

THE SHARHOLDERS DEFENDED.

"Mr. Maretzek claims that the shareholders killed his opera by purposely staying away and thus leaving all the best seats empty."

"That's simply absurd," Mr. Musgrave replied; "the shareholders did not go to Mr. Maretzek's opera because they were mostly still out of town, and it is rather too much to expect them to come to the city for the sole purpose of hearing Mr. Maretzek's new opera. The shareholders have country houses at Newport or on the Hudson, and they do not return from them to the city till later in the season. "Did you see any shareholders at the performances disguised in overcoats,' because they feared that an American opera would not be fashionable?"

"Certainly not," Mr. Musgrave replied laughingly. "I know that I, for one, was not 'disguised' in my overcoat. I don't believe a dozen of the shareholders were in town when Mr. Maretzek's season was opened, and had he only addressed a circular to them asking them to relinquish their boxes they would have responded cheerfully."

"What then, was the cause of Mr. Maretzek's failure, do you suppose?"

"I think he began too early in the season, and then the been very warm. The theatres have all been doing poorly, I believe, and the walking match seems to have largely absorbed the amusement seeking element of our population."

MR. Herman K. Leroy, treasurer and secretary of the Academy, was next visited. Mr. Leroy said, in answer to the queries of the writer, that Mr. Maretzek's statement as to his being compelled to pay twice the amount of rent paid by Colonel Mapleson was incorrect. He pulled forth a copy of the contract with Colonel Mapleson and, after carefully relevring to it, said:—"Mr. Mapleson and, after carefully relevring to it, said:—"Mr. Mapleson and, after carefully relevring to it, said:—"Mr. Mapleson and, after carefully relevrin

a high character. Our usual rental for the Academy is \$250 per night. Mr. Maretzek should not inveigh against the stockholders of the Academy, for we have dealt very leniently with him."

"Is it true, Mr. Leroy, that the stockholders purposely absented themselves, and thereby injured Mr. Maretzek's prospects?"

"Oh, not at all. The fact is that not twenty of the two hundred shareholders were in town when Mr. Maretzek opened his season. Had he waited till later in the season he would have undoubtedly been more successful, but of course the trouble was that Colonel Mapleson had the Academy from the 20th inst.

Colonel Mapleson had the Academy from the soinst.

"Did you see any shareholders 'disguised in their
overcoats' at Mr. Maretzek's performances?"

"Why, not at all. I went for one, and I am sure I
was not disguised in any such manner."

CLARENCE A. SEWARD'S VIEWS.

Mr. Clarence A. Seward, one of the prominent
shareholders, said:—"The reasons given by Mr.
Maretzek for the failure of his opera are very much
like the reasons that are aiways given in cases of
similar failures. A manager will always find it
more easy to lay the blame for his failure on the
shareholders of the Academy than to take it upon
himself."

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"Is it true, Mr. Seward, that the shareholders of the Academy are so snobbish a set that they would not encourage any operatic enterprise unless it was stamped with the seal of European fashion?"

"On the contrary, I think that a set of more illiberal and courtsons and unpreduciced patrons of art does not exist in New York. We are always glad to encourage at in New York. We are always glad to encourage at the New York. We are always glad to encourage of the New York. We are always glad to encourage of the New York of New

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MAY IMPRESARIO "GOES FOR" COLONELI
MAPLESON—LONDON REMINISCINCES OF
THERTY-THERE YEARS AGO.

M. MAR Marcizek's card, published in yesterday's
HERALD, announcing the financial failure of his venturb of American opera, because "the Academy was
not the proper place to risk English or American
oppera," and his other statements imputing the
blame for his Jazzo to the stockholders
of the Academy, excited quite a ripple
of interest in musical circles. A representiative of the Herald was sent to some of the
leading directors and shareholders in order to ascertain what justification, in their view, there was for
M. Marcizek's alleged grievances against them.
The first gentleman visited was Mr. T. B. Mugrave,
one of the most active directors in the management.

"Is it true, Mr. Musgrave," the reporter saked,
"Mr. Marcizek's real was not twice as much," Mr.
Marcizek's real was not

two of his operatic coadjutors who were in the room and who delightedly smilled their keenest approbation.

SOME OPERATIC REMINISCENCES.

"Why do you call Mr. Mapieson a manager by the grace of Miss Tietjens?"

"Hom's sot qui mai y pense," Mr. Maretzek replied, sententiously. "When Lumley died Miss Tietjens and Jubini formed a partnership and took this 'Colonel' (the word pronounced with ineffable contempt) for their running agent. Why, the way halks, as though we were all babies and he were an aristocrat. I have known the gallant Colonel by the patience of the alphabet for thirty-three years. I was chorus master at Her Majesty's, in London, when Balfe was conductor. The father of this great man, who talks as though he were a baron to the manor born, was a copyist there, and his son was a second rate, bad tonorsinging small solo parts. I will tell you now how our first acquaintance arose. One day he came to me and asked me it he could sing something to me. I said, 'Yes.' He sang an aria from Stradelia, and then asked me how! I liked it. I said, 'Stradelia couldn't have sung it better, for if he had sung it as badily as you he would have driven away the robbers.' Ha, ha, ha, 'and Mr. Maretzek laughed heartily as this own joke and expressed his enjoyment of the delicious fun of that reminiscence of his operatic youth by sundry powerful slaps on and squeezes of the reporter's leg.

"He thinks he can use me as his little boy, his grind axe," continued the German impresario with withering scorn; "but in that point the gallant Colonel by the patience of the alphabet is mistaken. He can't use me as a pretex: for bullying the stockholders into lending him any more money, for I am ready to give up the house and let him have his rehearsais for a fortnight for his new opera of 'Traviata.' I wouldn't have said anything if you had not come, but when I speak out, and I sm always ready for a good, free fight."

THE OVERCOAT QUESTION.

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THE OVERCOAT QUESTION.

"To return to our mutions, Mr. Maretzek. Do you really mean to say that some of the stockholders came disguised in their overcoats?"

"Yes, sir, certainly; I could name them, but I don't care to. I saw one man. He came in with his overcoat on, looked about as though he was afraid to be seen, sat down in his box on the edge of the chair, as though he had come to stay only a moment, and stayed all the evening, but remained all the time in the background, so that he might not be seen." Mr. Maretzek, as he told this story, illustrated it by a grotesque theatrical imitation of the sneaking manner of the operatic snob, which was intensely amusing. "I spent \$6,000, not to speak of the preliminary expenses, and took in only \$2,000. Why should I hesitate to give up the Academy to the mannager by the grace of Miss Tietjens and the Colonel by the patience of the alphabet?"

bot?"
This appeared to have about exhausted the subject and the reporter said, "I am very much obliged to you, Mr. Maretzek." "Don't treat me harshly" was Mr. Maretzek's flual entreaty, and the interviewer and interviewed parted.

THE ITALIAN OPERA-A TALK WITH ONE OF THE STRATEGISTS IN THE MUSICAL FIELD-THE NEW PRIMA DONNA TERESA SINGER-MISS EMMA THURSDY AND HER SUCCESSES ABROAD-THE PATTI SISTERS.

Mr. Maurice Strakosch recently arrived from Europe. While abroad he represented the business Mr. Maurice Strakosch recently arrived from Europe. While abroad he represented the business interests of his brother. Max Strakosch, and is therefore identified with the presentation of the several operas that are comprised in the repertoire which during the past week was opened in Philecond in another interview, and it is unnecessary to recapitulate.

adelphia. A reporter of the HERALD calling upon him for the purpose of eliciting facts that might him for the purpose of eliciting facts that might prove interesting to the public, conversationally brought out the following facts.

"My recent voyage to Europe," he said, "has been one of the most pleasant in my long experience as an operatic manager. Times seem to have changed. New people are at work; another generation is at the wheel. I have travelled through the greater part of Europe for the purpose of engaging artists for my brother, and I assure you that the business

prospects of the season were never brighter."

Here the impresario pressed the writer's hand over his breast in a manner that is only known to those who are familiar with his enthusiastic methods when he pleasantly meanders around an idea. "And what have been your chief discoveries," in

quired the writer.

"First among the artists whom I have secured !

would place Mile. Teresa Singer, a lady whom I believe will arouse much enthusiasm in the art world." "Why?"

"Because she possesses a brilliant voice. She is pure dramatic soprano of great power, an artist the equal of whom has not often in late years been eard in America; warm, sympathetic and effective As an actress she is emotional and dramatic Rome, Milan, Naples and Paris. I need not say more unless it be to add that I regard her as a most mportant contribution to the success of my

that cause you to speak so warmly of her?"

"Weil, she has enormous physical power, is a fine looking lady; in fact, I may say has a queen-like

presence."
"And how old?"

"And how old?"

(Mr. Strakosch winced.) "About twenty-five."

"How long has she been singing on the stage?"

"I think about six years."

"Will your season be affected by the incoming of Mr. Mapleson's Italian Opera Company?"

"No" (emphatically). "There is an abundance of room in America for both organizations, and no one knows the fact better than Colonel Mapleson himself. Each of the organizations will afford attraction to the public and neither will clash."

"Reverting to Mile. Toresa Singer, tell me something more."

"Reverting to Mile. Teresa Singer, etc. thing more."
"Well, I found myself antagonized by other managers, especially by the manager of the Grand Opera House, who was willing to give me 50,000f, if I would release her from her engagement. This alone shows her monetary value, I was so afraid that something might occur to interrupt our plans that I determined to wait and accompany the lady in person. You have no idea how much she is in demand on the other side."

that I determined to wait and accompany the farly in person. You have no idea how much she is in demand on the other side."

"Of what does her repertoire consist?"

"She has sung in 'Aida' upward of three hundred and fifty times. In fact, Verdi selected her for this rôle, but she is also strong in 'Norma,' 'Lucrezia Borgia,' 'Trovatore,' 'Lohengrin,' 'Der Freischutz, 'Anna Bolena,' 'Un Ballo in Maschera' and 'Paust.' She will also sing in 'Mephistophéle.'"

"During your absence from New York and travels

phéle.'''
"During your absence from New York and travels in Europe you have had an opportunity to observe many things that are new in connection with musical and operatic affairs. I should like to have

many things that are now in connection with musical and operatic affairs. I should like to have your views."

"Not to speak too plainly, there has been quite a revival in Italian opera in London and on the Continent. Gye has done a good business this season, and Mapleson would have been equally fortunate if it were not for the fact that Neilson and Gerster wornore or less unable to sing, owing to liliness—an affection of the throat—one of those things, you know, which you cannot always command."

"Are there any new artistes coming to the front?"

"You can exhaust their number by counting the fingers on your hands. There are a few who have before them a possible future; there are others who had better remain away from the concert or dramatic stage entirely. They will fail. The conservatories are full of students, scores of whom are Americans, but, comparatively speaking, I see no chance of success for the majority. An exceptional case may crop out here and there, but I heard little while abroad that made me feel ambitious in this direction, and you know how gladly I would avail myself of an opportunity to produce a successful American debutants."

and you know how cleady I would await myself of an opportunity to produce a successful American debutante."

"Who are the coming composers?"

"You again ask me a question which it is difficult to answer. In my judgment, however, you will find that Boito, the composer of "Mepnistopheles," is a worthy rival of Gounod, the composer of "Faust." Then again are Gomez and Ponchielli, both of whom are favorites in Italy. No greater mistake can be made than in the supposition that Italian music will disappear. It is not possible."

"Why are you so emphatic in making that last remark?"

"Because during my visit abroad I had occasion to spend a few days with my friend Gaervart, the director of the Conservatoire at Brussels, and one of the most learned musicians of our time, He possesses a musical library comprised of nearly a thousand volumes of Italian operas. There is nothing like it in Europe. I went over these works carefully, and I assure you that nothing could be more interesting to a musician than her record of musical progress for 360 years. You can there see how the opera was born, the changes it has undergone and the footsteps that have been copied by a score of composers who to-day we regard as originators. Bah!"

"Why that exclamation?"

"Because I have seen that the Italians are the masters of all other nations in the act of composition, the first to invent and the best to execute opera. It is generally, although erroneously, believed by those who have not studied the history of music from its beginning that scientific music, which everychands meiody and counterproint has

"But how is it that there are no more Italian singers?"

"That is a broad question, but many reasons are at work, some of which I am enabled to answer. Italy, in the last twenty years, has made an enormous social, literary and political stride. In commerce of all kinds, in the arts of finance, in agriculture, the change has been remarkable, and with it the habits of the people have changed. Forty years ago, when I was there, the citizens of Italy did not occupy themselves as they do now. There was not that breadth of comprehension and desire to adapt themselves to new conditions which are now everywhere observable. The consequence was that in a climate where everything is inviting your idle people became artists by nature. They breathed an atmosphere and read pictures in the skies that made them unlike any other people in the world."

"But how does this affect American visitors and students?"

"They naturally catch much of the inspiration of the locality, and by reason of their enthusiasm maintain the enthusiasm that carried them there. Some of the students might as well have stayed at home. They will never be heard of again. A few—a very few are promising."

"Who among the Americans would you enumerate in the category of success?"

"Naturally I would piace at the head the Patti sisters, both of whom are regarded abroad as citizens of this country. Adelina still keeps her rank as the lyric artist of the age, and thus far has no rival; and Cariotta Patti, her sister, now singing in New York, is, in my judgment, the queen of the concert realm. Her msrvelious execution is worthy of the utmost admiration. Albani comes next. Kellogg has made a success at Her Majesty's Theatre, and is fair representative of American art."

"Mass sama turnsay."

"But you have not mention her name. As an artist she is phenomenal. Her successes in concert

"But you have not mentioned Miss Emma Thursby?"

"No: I was about to mention her name. As an artist she is phenomenal. Her successes in concert and oratorio in England and France are something phenomenal. Her first appearance was a revelation, and since then she has achieved genuine triumphs, of which any artist may well be proud, especially as she went there a stranger."

"Is it true that she is coming to this country under your management?"

"Yes, but I must confess that it is contrary to my professional advice. She is homesick, however, and, desiring to see her American friends once more, will enter on a short season with me syme time toward the close of the year. In England and France she has made a sudden and great success—a remarkable success, as you may infer from the fact that she is welcome in every artistic circle. In Paris she has been the recipient of honors that are unusual. The musical artists of that city promptly made her a life member, Gounod and Masse writing over their own signatures that "the enthusiasm with which she had been received and the beauty of her voice made them proud to inscribe her name upon the roils of their society. The letter is signed by twenty or more of the principal musicians of Paris."

"To what do you ascribe this sudden success? The answer will be interesting to others."

"Chiedy to the extreme beauty of her voice. Her execution is marvellous. In addition to this there is much in her personal presence that is magnetic and full of charm. I believe that she will take rank among the most eminent artists on the concert stage."

Mr. Strakosch spoke at length concerning the

AMUSEMENTS LAST NIGHT.

STEINWAY HALL THEODORE THOMAS' ORCHES-TRAL CONCERT. PROGRAMME.
Part I.
Symphony, No. 2, D major, op. 36. . . . L. von Boethovon
Adagio molto; Allegro con brio.

Lirghetto. Scherzo and trio; Allegro. Allegro molto.

Aliegro molto. J. S. Bach
Concurto, A minor, op. 64. Robert Schumanu
Allegro molto. Robert Schumanu
Allegro vivacendantino gracioso).
Allegro molto propositione del monte del molto propositione del

Mr. Theodore Thomas has reason to feel proud of his audience and the welcome it extended to him last evening at his first concert of the season. The house was crowded to the doors and the audience of a quality, socially and artistically, which would, by its presence, distinguish any similar occa-sion as an important musical event; the heartiness therefore, most gratifying to that gentleman.

The first place on the programme was accorded to Beethovon's Symphony, No. 2. D major (op. 36), which was exquisitely rendered by the orchestra. The composer, while he claimed for this work no marked originality of conception, gave in it a proof of his remarkable powers of instrumental combination; he endowed it with beauties as varied as they were brilliant and infused into its vigor that has nade it capable of effecting grand results in the hands of a competent orchestra. The work suffered nothing last night in the hands of the Philharmonic Society, and was so careful'y and thoroughly rendered as t make it a brilliant success. If there was any difference—and it is doubtful—between the rendering of one part of the symphony and another, the first and last two, movements were most creditably per-

one part of the symphony and another, the first and last two, movements were most creditably performed. An air of Bach's, the melody of which was executed by the strings in unison with superb effect, followed the symphony and was given so admirably and with such perfect finish that it was redemanded at once.

Schumann's Concerto in A minor served to introduce Mr. Franz Rummel, who was most pleasantly received. His selection of Schumann's famous composition of 1841 was a good test of his present powers. The masterly proportions of the concerto, which is undoubtedly one of the most valuable of Schumann's works, are well suited to betray the faults or the excellencies of a pianist. It is more than a piano work; it is symphonic, a form he conceived and based upon a close study of masterpieces, particularly those of Beethoven. The concerto played last night by Mr. Rummel is singularly tree of the arbitrary rules adopted in Schumann's searlier compositions and it presents difficulties which require thought and power to conqueer. Mr. Rummel played the concerto with artistic mish and gave it's thoroughly intellectual interpretation. In the earlier passages he seemed to lack somewhat in inspiration, but later there was an emphatic warmth in his work which showed him to great advantage. He has improved in power of expression and actual technique since last season, and serious practice during the summer months is evident in his playing. His right hand seems to lack a trifle in power of force or brilliancy in some passages, but the lack is hardly apparent.

Part second opened with Dvorak's "Slavonic Dance" (Op. 46, No. 4), a quaint composition, stately in form and, perhaps, characteristic of its nationality. It was charmingly played, though it was hardly a test of the fine powers of the members of the Philharmonic. It was more than creditable, but it was hardly of such quality as to admit of its accomplishment being a triumph. Wagner's "Siegfried Idyl," which may almost be called eccentric in its composition, but full of h

thusiastic.

Mr. Rummel concluded the evening with Franz Liszt's "Fantasta on Hungarian Airs," which Von Billow has made known to his audiences. Mr. Rum-mel was quite successful in the selection and

	cai audience.
	PARK THEATRE-"OUR AMERICAN COUSIN,"
	Sir Edward Trenchard Mr. Harry Harwood Asa Trenchard Mr. Edward Lami Abel Murcott Mr. W Bragginton Bliny, the butter Mr. W Bragginton Bliny, the butter Mr. W Bragginton Buddleome Mr. W Brakele Buddleome Mr. Percy Compton Lest tenant Earry Vernon, R. N. Mr. Charles Harkinson Sir Edward's Fago Master Joseph Hoga Mrs. Hoga Mrs. Hoga Mrs. Hoga Mrs. Hoga Mrs. Montchessington Miss Laura Le Cair Mary Meredith Miss alla Lewi Mrs. Montchessington Miss Laura Le Cair Mary Meredith Miss Walla Stewar Georgina Miss Blanche Vaugha Mrs. Blanche Vaugha Sharto Miss Grace Beautor Miss Grace Beautor Skillett Miss Ada Munro
	The long-lived "American Consin" reappeared las
-	night at the Park Theatre; not as young as ever
1	perhaps, but certainly more lively and funny, and

large audience laughed as heartily for three hours as if the piece, its characters and incidents were en-

The play, which long ago changed its leading man of the languid, semi-imbecile type that lazy young Americans with leisure and money are still industriously copying, has been played so many times in New York that it would seem that every theatre goer must have seen it and had of it. So the audience of last night, like the dozen or more "first night" houses

or it. So the audience of last night, like the dozen or more "first night" houses that have gathered to see Dundreary and the other inmates of Sir Edward Trenchard's mansion, was too great and demonstrative to be accounted for on ordinary grounds. The secret seems to be that the play grows with the years it passes through, and never takes the boards without a fair assortment of new features with which to surprise the beholders, and also with a leading actor who never finds his own work so good that he cannot make it better. Mr. Sothern indujed last night in some new business, all of which tended to round out the character which he himself personifes. Naturally there were a few persons present who had not previously seen the play, but they laughed no harder, though perhaps oftener, than the hundreds who could almost repeat "The American Cousin" line by line. In his soliloquies, his conversations and his lovemaking, the impersonator of the noble lord never forgot that his duty was to be addlepated, and he twisted and warped legic and sense in ways so many and unexpected that those who knew just what he should have said were about as astonished as their neighbors.

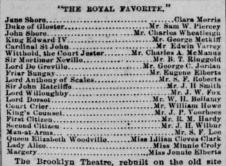
A good cast contributed largely to the enjoyment of the evening. Mr. Edward Lamb was a far better Asa Trenchard than we usually have; he was a Yankee of the natural type, rude, shrewd, quick, but self-contained, and except in the incident of pistol shooting, which is utterly out of keeping with the character, and as a bit of business could easily be replaced by something that would answer the same purpose, his performance was artistic and did not exceed probability. Mr. Harwood, as Sir Edward, made up and acted as the aristocrat that he was supposed to be, while Mr. Blakeley, as Binney, the butler, was overpowering. The parts of Coyle, Buddicome and Lieutenant Vernon were not as well cast and played as sometimes they have been, though neither was bad. Mr. Bragginton, as Abel Murcott, was an elegant, dipnified young ladv, who only needed to act as well a

HAVERLY'S THEATRE. FOURTEENTH STREET. The Weathersby-Goodwin Froliques appeared last night in Haverly's (late Lyceum), Pourteenth street, near Sixth avenue, in the piece called "Hobbies." The piece was originally written by B. E. Woolf, of Boston, author of "The Mighty Dollar," and has been played in several cities. The play represents a household of six persons, with the old man, maiden sister, daughter and domestic. The domestic has a lover, who is beloved by the old maid. There is a good deal of funny business between these characters. A novelty is presented in which a fairy is a great feature. Miss Weathersby as the domestic, Minnie Clover, in the comedy and the Prince in the buriesque, introduced songs and played the character very acceptably. Goodwin, in his imitations of Booth, Sothern, Barrett, Jefferson, Itaymond, Stuart Robson, Fechter, Frank Mayo and others, was very natural and elicited great applause. His acting throughout the piece was noticable for its comicality. Miss Venic Clancey sang well. Jennie Weathersby was distinctive and happy in her representations of the characters of the old maid and the fairy. The other characters were well performed and gave satisfaction to one of the largest audiences that has been gathered in the same place for a long time. been played in several cities. The play represents a

BROOKLYN PARK THEATRE-"RIP VAN WINKLE." Joe Jefferson's wonderful impersonation of "Rip Van Winkle" was given at the Brooklyn Park Theatre last evening, with increased receipts over his appearance last season. Despite the outside attractions presented to the amusement loving public, which entertainments need not be here enumerated, few of the habituit of Manager Sinn's well ap-

pointed theatre were missed. The sturdy, but kind-hearted, tippling Rip, quarrelled with his wife, and going up in the mountains encountered the godin guard, of whose dubious hespitality he partook. He hid down beside his dog and his gun, and siept twenty years of dreamless sleep, to find himself as one who had been dead, unknown to all who had formerly known him. But while Mr. Jefferson and his admirable support enacted in life-like characters the details of the picture they represented, the audience seemed to live throughout the intervening period and to realize each passing incident in detail. Mr. Jefferson's Rip Van Winkie is an old favorite among Brooklynites, a fact which will, doubtless, be fully attested by the patronage which each performance will receive during the present engagement of that gentleman.

OPENING OF HAVERLY'S BROOKLYN THEATRE-



The Brooklyn Theatre, rebuilt on the old site where so many lives were unhappily lost nearly three years ago, was opened last night under the name of Haverly's Brooklyn Theatre in the presence of a large and fashionable audience. The house was a surprise, and being decorated with flowers were a festal appearance. The play was a new and not improved version of "Jane Shore," entitled 'The Royal Favorite." Miss Clara Morris played Mistress Shore with a good deal of feeling and power, despite the untoward accidents and waits attending the hurried opening of the theatre, and she was received with warm expressions of regard on the part

and its doubtful—between the rendering of art of the symphony and another, the first and two, movements were most creditably percel. An air of facily, the melody of which was aired by the strings in unison with superb effect, we the symphony and was give so admirably gith such pericet finish that it was redemanded amamin's Concerto in A minor served to inceed. Frank Remmel, who was most pleasured to the properties of the concerto, in a most valuable of the processor. It is simplicity in the concerto, is undoubtedly one of the most valuable of its undoubtedly one of the most valuable of its undoubtedly one of the most valuable of the concerto, is undoubtedly one of the most valuable of the concertod in the concertod is undoubtedly one of the most valuable of the concertod and based upon the concertod and th

alley and into an adjoining hotel, and the galleries are likewise provided with abundant means of egress. Water plugs and hose have been fixed in convenient places, and the house may be drenched in a moment. The theatre goers of Brooklyn certainly have reason to be pleased with the enterprise that has given them such a completely appointed place of amusement, and with the art that has made it beautiful. The manager of the establishment and the representative of Mr. Haverly is Mr. Hart Jackson, The engagement of Miss Clara Morris will continue two weeks. It will be followed by Mr. and Mrs. W. J. Florence in "The Mighty Dollar."

MUSICAL AND DRAMATIC NOTES.

We have the gratifying assurance from the physician of Mr. John Gilbert that the crisis of his dis-ease has passed and he is now convalescing.

The English cricketers have accepted Mr. Abby's invitation to visit the Park Theatre this evening and witness the play of "Our American Cousin." Edwin Booth made his first appearance this season at Ford's Opera House, Baltimore, last night, as Hamlet, and was greeted with a full house. He was

called out at the end of each act.

Maurice Grau has been obliged for the second time to yield to the "special requests" of certain of his patrons for the repetition of "La Fille de Mme. Angot," which will be given for "positively the last time" this evening. Miss Cecelia Gaul, of Baltimore, made her first an-

pearance in public since her return to America at the Academy of Music, Baltimore, in a concert tendered her under the conductorship of Mr. G. Carlberg. She met with a kind reception.

Miss Linda Dietz has been released from her engagement at the Haymarket Theatre to accept a

better one at the Prince of Wales', where she appeared on the 27th of September as Marcel, in "Mother and Son," a part in which she was very successful in this city.

The appearance of Mr. Boucicault at Booth's next

Saturday night will displace his own play, "Rescued," from the bills. This is the last week of Saturday its appearance for the present. But as significant orders have been issued to preserve the scenery the run of the play will be resumed, no doubt, later in the season.

## OBITUARY.

GENERAL PRANCIS LAURENS VINTON. General Francis L. Vinton, a soldier of distinction and an accomplished engineer, died yesterday at Leadville, Col., of upelas. At the close of the

rebellion Gen- was well and widely known for his command or and of the bravest regiments in Hancock's brigade, the Forty-third New York volum teers. Born at Fort Pueblo, Portland harbor, Maine, on June 1, 1835, he was the only son of Major John Rogers Vinton, of Rhode Island, who was killed in battle while in command of the trenches at the siege of Vera Cruz, and he was a nephew of the late Rev. Dr. Francis Vinton of Trinity Church, who was himself a graduate of

West Point and a military engineer.

General Vinton entered the United States Military Academy on the appointment of President Filimore, July 1, 1851, and graduated with honors on July 1. 1856, when he became a second lieutenant in the First artillery. He spent a three months First artillery. He spent a three months leave of absence in France, where he was admitted a pupil in the Ecole des Mines Royale. In that institution he stood on the same tooting as an eiere of the Polytechnic School, having without dispensation or favor undergone a thorough examination, and was the only American, save one, who graduated with a full diploma. On his return to the United States in 1800, the same year in which he finished his studies in the Ecole des Mines, he gave instruction in the Cooper Institute, but soon afterward went to Honduras to inspect, as civil engineer, the mineral regions of Central America.

At the commencement of the rebellion General Vinton hastened homeward after receiving the news

of the first hostilities, and offered his services to his country. On the recommendation of General Scott he was immediately commissioned as captain in the Sixteenth infantry. United States Army, the commission dating from August 5, 1861, and permission was granted him to raise a regiment of volunteers. The Governor of Ohio offered him the command of a regiment, torased and equipped, and ready for the field. The Governor of Rhode Island profered him a command in the forces of that gallant State. Several generals applied for him in their staffs. But Captain Vinton had already accepted the proposition of the Governor of New York to form and train in the art of war a regiment of New York volunteers. The Forty-third regiment was the first organized of the new levy, and was composed of the Albany boys and the canal drivers—men rough, but hagdy, and inured to work in all weather. It was locally known as the Albany and Yates Riffes. Colonel Vinton had the merit of succeeding in drilling and disciplining these men to a state of mulitary efficiency unsurpassed. In Hancock's brigade they acquired the name of "the fighting regiment" and were noted for their accurate drill and splendid charges with the bayonet. The engagement at Williamsburg attested the consummate bravery and skill with which the Forty-third, with the other regiments of Hancock's brigade, made what General McClellan styled their "superb charge" on the enemy, which turned the tide of battle and put the rebels to flight. General Vinton, with his regiment, was engaged in the siege of Yorktown, the battle of Williamsburg, at Gaines' Mill, at Savage Station, at Glendale and at Harrison's Landing, 1862. He received a commission as brigadier general March 13, 1833, and was given command of a brigade in the Sixth Army corps. He took part in the Maryland and Rappahstnock campaigns. At the battle of Fredericksburg, December 13, 1853, he was severely wonded, and being henceforth unable to do active service in the field, he resigned his commission as few months later

General Vinton was a gentleman of rare culture General Vinton was a gentleman of rare culture and an artist of no mean skill. He was of a family General Vinton was a gentleman of rare cultures and an artist of no mean skill. He was of a family which is distinguished for its military affinities, and as he was born and passed much of his boyhood in garrison he was familiar with arms at a very early period. It is somewhat remarkable that the rostes of the regiment in which he bore his first commission once embraced the names of his father and two uncles.

William H. Powell, the artist, died at No. 32 West Twenty-eighth street, at ten minutes past nine o'clock last evening. He was born in this city in his parents to Cincinnati, where he soon evinced a taste for art. His progress in its study was rapid. As early as 1835 he attracted attention by a painting, the subject of which was taken from Sir Walter Scott's poem of "The Lady of the Lake," and also by some smaller pictures of a less am-bitious character. In 1837 he painted a group from Byron's "Siego of Corinth." In the same year he painted for the Cincinnati Theatre four full length portraits of the late J. W. Wallack as Hamlet, J. R. Scott as Damon, Mme. Celeste as the Arab boy, in "The French Spy," and J. M. Scott as Macbeth. The criticisms on these pictures con vinced him that, much as they were praised, he had still a great deal to learn. He accordingly placed himself under the tuition of Henry Inman, and with him made satisfactory progress. In March, 1838, he introduced himself to the New York public by the exhibition of a couple of portraits at the National Academy of Design. These at once brought him patronage, and he soon became popular as a portrait painter. In 1845 he went to Paris and Florence. He subsequently passed two years and a half in Rome, in the course of studies necessary to qualify him for the higher branches of historical painting. Among the pictures produced by him during his sojourn in Italy were the following:—"Salvator Ross among the Erigands," "The Cattle Driver of the Roman Campagna," "A Woman of Calabria," "The Young Shepberd" (given by the Art Union of Cincinnati as their first prize, "A Neapolitan Fisherman Playing the Mandoline," "A Mother and Child" and "Christopher Columbus Before the Court of Salamanca." The "Columbus" obtained for him from Congress the commission to paint the last of the eight large pictures which fill the panels in the Batunda of the Capitol at Washington. His appointment passed with entire unanimity through the Senate, and with scarcely a dissentient voice through the House of Representatives.

In 1848 Mr. Powell again visited Europe, preparatory to undertaking the great work with which he was intrusted. While in Paris he painted a number of portraits of eminent men, such as Eugene Suc. Alexander Dumas, Lamartine, Abdel Kader, &c. In 1853 he completed his "Do Soto," which obtained for him high consideration abroad, and drew forth warmly appreciative notices from the French press. On roturning with the picture to the United States he exhibited it in our principal cities, and its success confirmed the discrimination of Congress in selecting him for the work. "No picture," says a critic, "that has been executed by an American painter has perhaps mora gratified our national self-esteem, for in historical painting we had been until then regarded as in the very infancy of the art. The picture entitle! De Soto' proved that in all that constitutes a great work of the ki with him made satisfactory progress. In March, 1838, he introduced himself to the New York public

the European painters of the same school." The grand picture of "De Soto" was delivered to the government in 1855. Mr. Powell afterward painted the following important works:—"Washington at Valley Forze," "The Eattle of Buena Vista," "The Siege of Vera Cruz." "Washington's Last Interview with his Mother" (engraved), a full length portrait of Washington (life size), "Irving at Sunny Side" (engraved), a full length portrait of General Anderson, ordered by the Common Council and now in the Governor's Room, City Hail, and an equestrian portrait of General McClellan. The "Battle of Lake Erie," twelve by eighteen feet in size, for the State House at Columbus, Ohio, procured for him the order from the government to reproduce the same subject on a much grander scale, twenty by thirty feet in dimensions, for the National Capitol at Washington. This large painting, the last and most important of Mr. Powell's historical works, was completed in 1873. During his sojourn in Washington Mr. Powell painted many distinguished personages. Among them may be mentioned General Robert C. Schenck, Secretary Robeson, Senator Alcorn and Admirats Powell and Smith. Among his later works are the compositions entitled, "The Village Postboy" and the "Young Artist." Mr. Powell also excelled as a water colorist, his portrait of Mr. William P. Douglass and his "Queen of the Vintage" being fine specimens of the water color art. The last picture that left Mr. Powell's cased was a portrait of Miss Emma Abbott in the character of Marguerite in "Faust."

DANIEL C. LOWBER.

Daniel C. Lowber, who died in this city on last Thursday, was what is termed in biographical slang a "seif-made man." The news agency system was founded by him when he was a young man, and he became at a later day the city editor of the Courier became at a later day the city editor of the Courier and Enquirer. He afterward filled different literary positions on the Evening Express and the Albuon. He was a merchant in New Orleans for thirty years, but during the civil war his sympathy for the South cost him all his possessions. In 1860, on his return from Europe, he was imprisoned in Ferts Lafayette and Warren, but was released by Secretary Seward. After another visit to Europe he was confined in Forts Philip, Jackson and Pickering on suspicion of being an emissary of the Confederacy. When the war had closed he declined a lucrative editorial position and entered instead into the manufacture of wire, in which he was enaged as a member of an important firm at the time of his death.

DON PEDERICO PLORES.

Señor Don Federico Flores, a son of General Flores, the founder and first President of the Republic of Ecusdor, has just died suddenly in Paris (France), at the age of forty-seven. 'He had been an aide-de-camp of the President of Ecuador, Don aide-do-camp of the President of Ecuador, Don Garcia Moreno, who was assassinated; but he took no part in politics, and voluntarily left his country after the persecution inattruted against his younger brother, the late Minister of Ecuador to the United States. His obsequies were celebrated at the Made-leine on the 13th ult., with a large attendance of the South American colony in Paris, where his great modesty, gentle manners and kind disposition had won him many friends. He was unmarried.

Reuben Rowley, a well known lawyer of this city, died suddenly yesterday morning in the eighty-

third year of his age. The funeral service will held on Wednesday forenoon, in Trinity Chapel. SINGULAR ACCIDENT TO A BABY.

A curious case of drowning occurred yesterday in the family of James Hennessy, of No. 139 Court street, Elizabeth. Mrs. Hennessy was attending to her baby, only five months old, when she was called her baby, only five months oid, when she was called out of the room. She deposited the infant on a cot, alongside of which was a pail full of water. The child, becoming resiless, rolled off the bed and fell head foremost into the water. No cry being raised the mother was not aware of the danger until the babe was drowned. When it was taken out life was extinct. County Physician Terrill, on hearing the facts in the case, granted a permit of burial.

## THE SOUTHERN BLOODHOUNDS

Colonel Butler, from Hamburg, S. C., yesterday secured Fleetwood Park for the purpose of exhibiting the antebellum method of slave tracking in the South. The first chase with the hounds after the negro will be made on Friday atternoon.